

The Kitchen Center for Video and Music 75-76



PREFACE

The Kitchen Center for Video and Music is a contemporary arts center specializing in, as the name states, the arts which incorporate video and music. This publication is the second complete documentation of activities presented by The Kitchen. This edition has been expanded over the first to include not only documentation but also information about the Video Collection, the Viewing Room, the Touring Program and in-house Video Production. Public events and activities are presented under three programs: exhibitions, performances and contemporary music concerts. All works have been selected by the Video Director, Carlota Schoolman, and the Music Director, Garrett List.

THE EXHIBITIONS usually use video as the central visual element, using video monitors or projectors. Occasionally, exhibitions include photographs, drawings and sophisticated hardware other than video.

THE PERFORMANCES include events varying from screenings of new videotapes to works of non-literary theater. Performance Art, as it is often called, utilizes the various media of language, movement, video, sound, etc. It is an important and personal expression of art in this decade.

THE CONTEMPORARY MUSIC CONCERTS present the work of living composers. These concerts present a broad range of current endeavor. These concerts range from solo performances to ensemble and orchestral presentations. A season's schedule of concerts makes a clear statement about the quality of contemporary music.

An "Alternative Space"?

It is impossible to generalize qualitatively about these works. The Kitchen chooses to present artists' current works which are sometimes unpolished sketches and ideas and at other times highly professional accomplished works. This flexibility is often impossible for larger, more established institutions to attempt. It has become vital that, as the nature of contemporary art activity shifts that a means be kept open for the artist to reach a public. If the older institutions cannot do this, it is necessary to invent new ones.

One of the significant evolutions in the art world in the 1970's has been the development of what are sometimes called "alternative spaces." The term has some meaning. However, it carries with it a connotation of tentativeness, yet also betrays a comparison to some other form of institution—perhaps the museum. The Kitchen is not an alternative to anything. It has been invented for the contemporary art idiom: intensely personal, uncollectable art work and activity. The Kitchen's structure and its staff are uniquely suited to handle the special and changing requirements.

Radio and Television

By nature of the media which The Kitchen specializes in, the art presented is often suited for transmission to almost limitless audiences through radio and television. This presents some staggering challenges for the future, and we have begun to explore these areas.

Inaugurated in February, 1976, cable television was introduced to the Soho neighborhood by the installation of a Cable TV line at The Kitchen. Its presence charged the atmosphere as old discussions about TV for art were rekindled. The reality of arts programming for television was now closer than ever in the past. We were able to begin scheduling exhibitions and videotapes that could be seen at The Kitchen but also received via Cable TV by the over 80,000

Manhattan Cable Television subscribers.

From this, however, has emerged a larger cooperative venture, one in which live transmission and two-way experiments are being considered. The efforts of over two dozen local arts centers, groups and individual artists are now known as Cable Soho. An independent organization, in its tentative infancy, Cable Soho can affect TV programming for special interest audiences not only in Manhattan, but around the country as well.

For music, a special event occurred on the eve of the Bicentennial celebrations. Through the efforts of WBAI-FM, the Center of New Music, The Kitchen and French National Radio, a live, two and a half hour program highlighting contemporary American music was broadcast simultaneously in New York and Paris. Coupled with television, we can foresee the possibility of live televised concerts and performances simulcast in stereo. We look forward to such collaborations in the future.

The art media of video and music become the communications media of television and radio. There has never been a time when it was possible to experience this connection between the production of art and its communication to audiences with such immediacy.

* * *

The Kitchen is based both geographically and professionally within a community of artists. It is our desire to provide for both the community and the public at large within our finite resources. The extent to which we accomplish this forms the content of this book.

I would like to thank the many people whose assistance and efforts make our very active season possible. An important source of financial support comes from the New York State Council on the Arts and the National Endowment for the Arts. My special thanks to Lydia Silman, Film/TV-Media Department and James Jordan and Rita Putnam, Music Department of the New York State Council on the Arts and to Brian O'Doherty, Julia Moore and Dana Rust, Visual Arts Department and Stephen Sell, past director and Stephanie Stills, acting Director, Special Projects and Chloe Aaron, past Director, and Kathy Kline and Don Drukker, Public Media Department of the National Endowment for the Arts.

Support from the private sector has increased and my sincere thanks go to Paul Walter of the Walter Foundation, Maude Brogan and William Mullen and the trustees of the Martha Baird Rockefeller Fund for Music, Inc., for their continued support. My thanks also to Arthur Tourtellot and Helen Brown and the trustees of the CBS Foundation for their initial support this year. My personal thanks especially to Christophe deMenil for her most meaningful support.

Numerous events were made possible by grants and donations to individuals which are listed along with their entries. The most repeated sources which encourage the work of individuals include CAPS (the Creative Artists Public Service Program), Meet the Composer, a project of the American Music Center and MERC (the Media Equipment Resource Center) of the Young Filmmakers Foundation. Our sincere thanks to Douglas Davis, and to Eugene and Barbara Schwartz who made Mr. Davis' work possible, for his efforts towards the introduction of Cable TV to The Kitchen and Soho in February, 1976.

Many individuals have provided moral support, insight and needed feedback. My warm regards and thanks to Barbara London of the Museum of Modern Art, John Hanhardt of the Whitney Museum of American Art, Russell Connor of Cable Arts Foundation, Joyce Nereaux of Castelli-Sonnabend Tapes

and Films, Howard Wise of Electronic Arts Intermix, Shigeo Kubota of Anthology Film Archives, Anna Canepa of the Video Distribution, Stephen Benedict of the Council on Foundations, Porter McCray, formerly of the JDR III Fund, now President of the Byrd Hoffman Foundation and to Robert Mariano, Steve Lawrence and Ann de Baun of Manhattan Cable Television. In addition, my special thanks for suggestions and assistance from J. Frederick Byers, Mr. John Cage and Nam June Paik.

Lastly, my sincerest thanks are to those listed below who have committed their time and effort as newly elected members of our Board of Directors.

Robert Stearns, Director

Staff 1975/76

Robert Stearns, Executive Director
Michael Shamberg, Assistant
Carlota Schoolman, Video Director
Garrett List, Music Director
Shelby Johnson, Technical Manager

Board of Directors 1976/77

Paula Cooper
Suzanne Delehanty
Philip Glass
Garrett List
Barbara J. London
Barbara Pine
Carlota Schoolman
Robert Stearns
John L. Stewart
Caroline Thorne
Paul F. Walter

INTRODUCTION

The heroic era of avant-garde art has ended. The progression of isms, manifestos, and attacks on the traditions of academic art has run its course. Even so, there still exist regions of aesthetic exploration which challenge not only our perceptions, but our conceptions, pertaining to artistic expression. New distinctions in attitude and approach between styles of painting, sculpture, dance, film, music, and other traditional media are still being established by artists and examined by commentators. There is as well a growing body of artwork that situates itself in regions of material and activity at least partially outside those defined by tradition.

In his essay "Intermedia," written in 1965, artist theorist Dick Higgins discerned the emergence of a new multiform multiart, "an uncharted land that lies [in the case of Happenings] between collage, music and theater. It is not governed by rules; each work determines its own medium and form according to its needs."^{*} At the end of his essay Higgins wonders, "Is it possible to speak of the use of Intermedia as a huge and inclusive movement of which Dada, Futurism and Surrealism are early phases preceding the huge groundswell that is taking place now? Or is it more reasonable to regard the use of intermedia an irreversible historical innovation, more comparable for example, to the development of instrumental music than, for example, to the development of Romanticism?"

In the decade since the writing of "Intermedia" the groundswell has burst into the open. It has replaced the strict dialectic of movement and counter-movement on which the production (and especially the presentation) of art was predicated in the 1960s, and it has proved that the answer to Higgins's choice is "both." Intermedia is indeed a "huge and inclusive movement," and it is also "an irreversible historical innovation," a *modus operandi* (and even *vivendi*) in which all, some, or perhaps just one or two of the ideas generated in the name of intermedia influence almost all kinds of subsequent thinking.

It's like that joke about being a little bit pregnant. If an artist comes into contact with intermedial work and does not reject and fight it or its implications, he or she could already be said to be working—no matter how restrainedly—under the rubric of intermedia. Just as intermedial artwork overlaps formal and technical boundaries, it can overlap the stylistic parameter of intermedia itself—if such a parameter exists. As Higgins says, "The concept is better understood by what it is not, rather than what it is."

Intermedia's move into the foreground of artistic activity since Higgins' observations occurred essentially in two steps: in the emergence of conceptual art as a cohesive attitude, around 1967-68, and in the proliferation of styles and attitudes that became an established situation after the sociopolitical upheavals, inside and outside the art world, of 1970. The predominance of intermedia in our decade has been paralleled almost exactly by the chronology of the Kitchen. Established in the spring of 1971, and located in its present space since the fall of 1973, the Kitchen is certainly one of the first spaces, if not the first, to devote itself entirely to a schedule of activities which defies easy stylistic or even mediumistic categorization. Just as the existence of such places as the Reuben Gallery helped provide Happenings artists with a geographical locus (despite their normal use of ephemeral spaces) in the early 1960s, the Kitchen has been a dependable place to realize and experience recent intermedial manifestations—so dependable that in the eyes of some the Kitchen is virtually (gasp) establishment.

The Kitchen has proved important not only as a space, but as a program, in determining present-day intermedial modes. The program is organized by a group of people whose special commitments range from jazz to video, and who have not only a tolerance but a mutually supportive interest in one another's preferences. This situation, which has pertained since the Kitchen's inception, not only accounts for a lively schedule of activities, but fosters a milieu in which cross-pollination occurs among the artists themselves. Of course the Kitchen is more symptomatic of than responsible for this; artists in disparate disciplines have been sharing ideas ever since the disciplines became disparate, and in the current atmosphere of intense, insatiable curiosity the polylogue between painters, musicians, dancers, filmmakers, poets, and the rest has become the norm rather than the exception. The polylogue continues in great part because workshop-galleries like the Kitchen provide a forum for it and maintain its currency and availability.

The Kitchen exhibits static artworks, screens video houses installations, and sponsors scheduled (and occasionally less-than-scheduled) events and performances. The artists are old and young, famous and obscure, expansive and private, American and foreign, poor and rich, good and bad (or, rather, successful in their Kitchen duties or not). Sometimes the work the artists present blends media—in performances, collaborations between musicians and dancers, video installations—and sometimes it blends styles—jazz and classical music, video art and documentary, body art and entertainment-oriented performance. Sometimes it does *not* blend either form or function. But the audiences for the straight music concerts are filled with visual artists, the video screenings are dotted with dancers, the dance presentations are well-attended by musicians, the para-dramatic performances of visual artists are flocked to by video freaks. This, of course, not to mention all the attendant polyartists and interartists who have a stake, intellectual or technical, in several forms. Thus, every artist who might happen into the Kitchen manages to get "a little bit pregnant."

There is also the matter of educating a wider public, of broadening the outlooks of those who are not artists. The audiences have been growing larger and larger for avant-garde classical music, for video, for art performance, for dance, and for other art forms. By presenting a consistently provocative schedule of works in any one of these formats or overlap of formats, the Kitchen has been breeding bands of loyal followers among New York's culture vultures. As specialized as any of these audiences might be, the variety of the showcase prompts curiosity about the unknown. The moment the jazz buff attends the art performance, or the dance maven wanders into the video installation, even if they dismiss out of hand what they experience, their horizons have been expanded just that much, the possibilities have been made that much less limited to their eyes.

The Kitchen occupies a large, handsome loft space in south central SoHo. As SoHo's visitors have increased in number, so have the Kitchen's. But sitting tight is not the Kitchen's style. Now it is planning to come to its public when its public can't come to it. An ambitious but entirely feasible program of radio and television events is being mapped out, in cooperation with Cable SoHo, WBAI, and other interested and flexible broadcast organizations.

In other words, the Kitchen is helping to introduce new art into the American mainstream, i.e., the communications media. Or should we now say communications intermedia? Underlying the whole thrust of the intermedia explosion is the implication of aesthetic fusion not only among the arts, but between the arts and the rest of life. Intermedia works—

performances, video pieces, para-objects, etc.—introduce themselves naturally into (heretofore, non-artistic situations, tending as they do to utilize materials and formats as much associated with “real life” as with art. Kurt Schwitters, thou shouldst be alive at this hour!

Intermedia is here to stay, to stay and to grow. It threatens either to encroach upon or to run away from any host space or organization which lacks the flexibility to change and broaden with it and its audience. The Kitchen, even if it is the Grand Old Man of intermedia activity spaces (at least in New York), demonstrates time and again its ability to breathe with the times and the arts.

—Peter Frank

* in Higgins, Dick. *foew&ombwhnw*. New York: Something Else Press, Inc. 1969. pp 11-29.

CHRONOLOGY 1975/76

EXHIBITIONS

PERFORMANCES AND CONCERTS

DENNIS OPPENHEIM
September 20 - October 4

RON CLARK
October 7-11

MAXI COHEN
October 14-18

MARY LUCIER
October 24-November 4

LYNDA BENGLIS
November 8-15

RALPH HOCKING
SHERRY MILLER
STEINA VASULKA
WOODY VASULKA
November 18-29

JOHN MERRILL
December 9-13

TOM JOHNSON,
ROBERT KUSHNER
October 10-12 and 17-19

THE MUGICIANS UNION
October 15

THE REVOLUTIONARY
ENSEMBLE
October 22

NANCY LEWIS and
RICHARD PECK
October 31 and November 1

IRA SCHNEIDER
November 5-6

HANS BREDER
November 13

CARL PALER
November 14-15

VIDEO BY THE VASULKAS
November 18-23

FREDERIC RZEWSKI
November 29

CHARLEMAGNE PALESTINE
November 30

BETH ANDERSON
December 3

JIM BURTON
December 5

THE CREATIVE
ASSOCIATES
December 12

JULIA HEYWARD
December 16-20

LAURA DEAN
January 13-14

JAMES BYRNE
January 27-February 7

CAROLEE SCHNEEMANN
February 14

VITO ACCONCI
February 17-21

JULIA HEYWARD
December 20-21

MICHAEL McCLARD
December 30

RALPH HILTON and
ROBERT WILSON
January 2-4

LAURA DEAN
January 8-10

JACK DeJOHNETTE
January 17

PAUL JOHN AMROD
January 21

SAINT PAUL
CHAMBER ORCHESTRA
January 24

KATHY ACKER and
CONSTANCE DeJONG
January 25

DAVID RECK
January 31

PETER GORDON
February 4

KIRK NUROCK and
NATURAL SOUND
February 7

CAROLEE SCHNEEMANN
February 13

JOAN LaBARBARA
February 15

DOUGLAS DAVIS
February 22

DARCY LANGE
February 24-March 6

THE WESLEYAN SINGERS
March 12

THE TALKING HEADS
March 13

ANTONIO MUNTADAS
March 16-20

PHILIP GLASS ENSEMBLE
March 19 and 20

WILLIAM WEGMAN
March 23-April 3

BLACKEARTH
PERCUSSION GROUP
March 26

CONTRA DANCE
March 27

JON DEAK
March 31 and April 7

HARLEY GABER
April 3

SOUTHLAND VIDEO
ANTHOLOGY
April 6-10

UFO/FANGS
April 9

GREGORY REEVE
April 10

PAUL RYAN
April 13-18

PAUL RYAN
April 13-16, 18 and 25

MADE IN EUROPE
April 20-24

ED BOWES
April 20-21 and 24

RICHARD HAYMAN
April 23

JAIME DAVIDOVICH
April 27-May 1

TVTV
April 28-29

NEW MUSIC FOR GAMELAN
May 1

CHRISTOPHER KNOWLES
May 4-8

CHRISTOPHER KNOWLES
May 4

MR. X PLAYS EVENT X
May 5

JOHN HOWELL and
ANTHONY MASCATELLO
May 7-8

RITA MYERS
May 11-22

YOSHI WADA
May 13-14

SUNI PAZ and MIKE GLICK
May 15

MIGHTY OAKS
May 18-19

CHAMBER MUSIC '72-'76
May 23

TERRY FOX
May 25-29

ANN WILSON
June 1-12

ANN WILSON
June 11-12

DOWNTOWN
COMMUNITY TELEVISION
June 15-19

IT'S A LIVING:
CHICAGO 1976
June 17-18

DOWNTOWN
COMMUNITY TELEVISION
June 19

JAZZ COMPOSERS
ORCHESTRA
June 23-July 4
Hannibal, June 23-24
Dave Burrell, June 25-26
Ron McClure, June 27-28
Garrett List, June 29-30
Leo Smith, July 1-2
Michael Gibbs, July 3-4

RALPH HOCKING, SHERRY MILLER, STEINER VASULKA and WOODY VASULKA

S. Vasulka born 1940
W. Vasulka born 1937

Installations of Video, Photography, Equipment
November 18-29, 1975

Ralph Hocking and Sherry Miller are Co-Directors of The Experimental Television Center Ltd., in Binghamton, New York. This show reflected several years of collaboration in the areas of photography and video and works presented ranged over a five year period. Their primary interests are currently the structures and restructuring of images, translations between video and photography and objects of all sorts.

Video by the Vasulkas
November 18-23, 1975

Three rotating videosculptures by Steina Vasulka, videotapes and excerpts from the history of the Vasulka's work.

"Evenings of Entertainment: I & II". Videotapes: "Vain Victory" with Jackie Curtis, Candy Darling, Eric Emerson, Mario Montez, Ekaterina Sobechanskaya, Silva Thin; "Fillmore" with Jimi Hendrix, Voices of East Harlem, Ten Years After, Jethro Tull; "Don Cherry"; "Miles Davis".
"Video Works from 1969-1972".
"Didactic Video". Organizational models of electronic image by Woody Vasulka.
"Sound Image—Image Sound".
"Steina Video".

JOHN HOWELL and ANTHONY MASCATELLO

Howell born 1947 Malden, Missouri
Mascatello born 1947 New York City

Build Up
May 7 and 8, 1976

Performance for two narrative characters using text, movement and projected visuals. Conceived by John Howell and Anthony Mascatello and performed by them with Terry O'Reilly and Vickie Vanderkloot.

"Build Up" was a performance for two narrative characters whose personalities were established in O DE VOID, presented in September and October of 1975 at 541 Broadway, New York City. These characters and their respective contexts existed in a parallel situation, one which related independent activity both formally and thematically. Text, movement, and projected visuals were combined cinematically.

IT'S A LIVING: CHICAGO 1976

June 17 and 18, 1976

Video documentaries; six works, 30 minutes each.

An ironic and unusual series of half hour TV shows about work and work related issues. Each of the six tapes documented a particular working situation. The subjective, impressionistic approach used by the camera crews allowed these celebrity workers to dramatically demonstrate and talk about their own lives on the job as it was happening. The shows were concurrently being aired on WTTW, Public Television in Chicago.

Produced by Videopolis and Jane Aaron, Skip Blumberg, Nancy Cain, Maxi Cohen, Barton Friedman, Joel Gold, Tom Weinberg and other independent videomakers from around the country.

Wiegand, Ingrid. The Soho Weekly News. July 1, 1976.

John Howell and Anthony Mascatello, *Build Up*. Top: John Howell; bottom: Anthony Mascatello. Photos: Babette Mangolte.

